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Compositions
Keiko Matsui

～ピアノソロ～

《監修：松居慶子》

CD付き



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Beyond the Light

from the album "The Piano"

Keiko Matsui

Con tenerezza

Measures 1-5 of the piece. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is marked "Con tenerezza" and "(tempo rubato)". The notation shows a piano introduction with a treble and bass staff. The bass staff has a low, sustained accompaniment, while the treble staff features a melodic line with dotted rhythms and a final phrase ending on a half note.

Measures 6-10. The melodic line in the treble staff continues with eighth and quarter notes, while the bass staff provides a steady accompaniment with eighth and quarter notes.

Measures 11-14. The piece develops with more complex chordal textures and melodic movement in both staves, including some tied notes and a more active bass line.

Measures 15-18. The music features a series of chords and moving lines, with the bass staff becoming more prominent in the accompaniment.

Measures 19-22. This section includes a triplet of eighth notes in the treble staff and a more complex rhythmic pattern in the bass staff.

Measures 23-26. The final system shown, featuring a triplet of eighth notes in the treble staff and a concluding melodic phrase in the bass staff.

27

Musical score for measures 27-30. Treble and bass staves in G major. Measure 27 has a treble staff with eighth-note chords and a bass staff with eighth notes. Measure 28 has a treble staff with eighth-note chords and a bass staff with eighth notes. Measure 29 has a treble staff with eighth-note chords and a bass staff with eighth notes. Measure 30 has a treble staff with eighth-note chords and a bass staff with eighth notes.

31

Musical score for measures 31-34. Treble and bass staves in G major. Measure 31 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 32 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 33 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 34 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. A "rit." marking is present in measure 32.

35

Musical score for measures 35-37. Treble and bass staves in G major. Measure 35 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 36 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 37 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. A 3/8 time signature change is indicated at the start of measure 37.

38

Musical score for measures 38-40. Treble and bass staves in G major. Measure 38 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 39 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 40 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes.

41

Musical score for measures 41-44. Treble and bass staves in G major. Measure 41 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 42 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 43 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes. Measure 44 has a treble staff with a dotted quarter note and an eighth-note triplet, and a bass staff with eighth notes.

45 3

49

53 8va

57

61

64 rit.

Trees

Music by Keiko Matsui

$\text{♩} = 56 \text{ ca.}$

$E^b M7$ $E^b 9$ $E^b M7$ $E^b 9$

pp

Red.

A E^b *semplice* $E^b(\text{add}2)$ $Cm7$

p

Red. *Red. simile*

A^b

$E^b M7$ $E^b 9$ $E^b M7$ $E^b 9$

l.h.

$\frac{2}{4}$

A' E^b $E^b(\text{add}2)$ $Cm7$

mp

Ped. *Ped. simile*

A^b

E^bM7 E^b9 E^bM7 E^b9 E^bM7 E^b9

l.h. *pp*

ad lib. → B $E^b(\text{add}2)$

f *mf*

con Ped.

Cm A^bM7 A^b6

B^b

B^b E^b Cm7

A^bM7

B^bsus4 B^b *ad lib.* C E^bomit3 D^bonE^b E^bm D^bonE^b E^bomit3

$E^b \text{omit } 3$ $D^{\flat \text{on}} E^{\flat}$ $E^{\flat} m D^{\flat \text{on}} E^{\flat}$ $E^b \text{omit } 3$ $E^{\flat} \text{sus } 4$ $D^{\flat \text{on}} E^{\flat}$ $E^{\flat} \text{sus } 4$ $D^{\flat \text{on}} E^{\flat}$ $E^{\flat} \text{sus } 4$ gva

Red. Red.

D $E^{\flat}$ $E^{\flat}(\text{add } 2)$ $Cm7$

mp Red. Red. simile

$A^{\flat}$

$E^{\flat} M7$ $E^{\flat 6}_9$ $E^{\flat} M7$ $E^{\flat 6}_9$ $E^{\flat} M7 \text{ rit.}$

pp pp

Midnight Stone

Music by Keiko Matsui

♩ = 98 ~ 104

First system of musical notation. Chords: **A** Bm, F#onA⁺, D on A, E on G#.

Second system of musical notation. Chords: G, D, C#m7⁵, Em on F#, F#7. Includes a right-hand (r.h.) section and a redaction (Red.) mark.

Third system of musical notation. Chords: Bm, F#onA⁺, D on A, E on G#.

Fourth system of musical notation. Chords: G, D, C#m7⁵.

$F^{\sharp}7_{\text{sus}4}$ $F^{\sharp}7$ B Bm

mp

Red. *Red.* *Red. simile*

E_m^{onB} $F^{\sharp}7_{onA^{\sharp}}$

Bm

$B7$ E_m

Red.

Bm $F^{\sharp}$

mf *mp* *dim.*

Red. *Red.* *Red.*

C Bm F[♯]onA⁷ DonA E^{on}G[♯]

Red. Red. simile

G D C[♯]m⁵7

Red.

F[♯]7sus4 F[♯]7 Bm

r.h. p Red. Red. Red. Red.

ad lib. → D Bm

dim. pp mf p Red. Red. *Red.

Bm Em^{onB}

Red.

E Bm

p

Red. Red. *

Em^{onB} F Bm

mp

Red. * Red.

Em^{onB}

Red. simile

Em^{on}B Bm

Em^{on}B

*
mf cresc.

C[#]m⁵
mf cresc.
Red.

Red.

r.h.
l.h.
f

*こちらで演奏してもかまいません。

*

Musical score system 1. Treble staff: Chord $F\sharp 7$. Bass staff: Melodic line. Dynamics: *dim.*, *p*, *mf*. Performance markings: *ad lib.*, *.

Musical score system 2. Treble staff: Chord G . Bass staff: Melodic line. Dynamics: *Red.*, *Red. simile*. Performance markings: 3.

Musical score system 3. Treble staff: Chord $F\sharp 7$ on $A\sharp$. Bass staff: Melodic line. Dynamics: *Red.*. Performance markings: wavy line.

Musical score system 4. Treble staff: Chord $B7$. Bass staff: Melodic line. Dynamics: *Red.*. Performance markings: wavy line.

Musical score system 5. Treble staff: Chord Bm . Bass staff: Melodic line. Dynamics: *Red.*, *mp*. Performance markings: *, wavy line.

H Bm F[#]onA[#] DonA

Ped. Ped. simile

E^{on}G[#] G D

r.h. l.h.

C[#]m⁵₇ F[#]7sus4 F[#]7

Ped. Ped. Ped. Ped.

Bm rit. C

Ped. Ped. Ped.

Precious Time

Music by Keiko Matsui

♩ = 106 ~ 110

A D^bM7 E^bm7 Fm7 E^bm7 D^bM7 E^bm7 Fm7 E^bm7

mp

Red. *Red.* *Red. simile*

D^bM7 E^bm7 Fm7 E^bm7 D^bM7 E^bm7 Fm7 E^bm7

D^bM7 E^bm7 Fm7 E^bm7 D^bM7 E^bm7 Fm7 E^bm7

D^bM7 E^bm7 Fm7 E^bm7 D^bM7

poco rit.

A' *a tempo*

D^bM7 E^bm7 Fm7 E^bm7 D^bM7 E^bm7 Fm7 E^bm7

The first system of music, labeled 'A'', is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'a tempo'. The melody in the treble clef consists of eighth and quarter notes, while the bass line in the bass clef provides a steady accompaniment of eighth notes. A slur covers the first two measures, and another slur covers the last two measures.

D^bM7 E^bm7 Fm7 E^bm7 D^bM7 E^bm7 Fm7 E^bm7

The second system continues the musical piece with the same key signature and tempo. The melodic and harmonic structure remains consistent with the first system, featuring eighth and quarter notes in the treble and eighth notes in the bass, with slurs over the first two and last two measures.

D^bM7 E^bm7 Fm7 E^bm7 D^bM7 E^bm7 Fm7 E^bm7

The third system continues the musical piece. The treble clef melody includes some dotted rhythms and eighth-note patterns. The bass line continues with eighth-note accompaniment. Slurs are used to group the first two and last two measures.

D^bM7 E^bm7 Fm7 E^bm7 D^bM7

poco rit.

pp

Red.

The fourth system concludes the musical piece. It includes the tempo change '*poco rit.*' and the dynamic marking '*pp*' (pianissimo). The key signature changes to two flats (B-flat, E-flat) in the final measure. The bass line ends with a double bar line and a repeat sign. The word 'Red.' is written below the final measure.

B

f brillante

D^bM7 G^bM7 D^bM7 G^b6

Red. Red. Red. Red.

l.h.

D^bM7 G^bM7 D^bM7 G^b6 *rit.*

Red. Red. Red. Red.

gva *ad lib.* →

C

D^bM7 E^bm7 Fm7

p *p*

* Red. Red. simile

E^bm7 D^bM7 E^bm7 Fm7

3

D^bM7 E^bm7

3 7:2

Fm7 E^bm7 D^bM7

E^bm7 Fm7 E^bm7 D^bM7

E^bm7 Fm7 E^bm7

D^bM7 E^bm7

Fm7 E^bm7

D^bM7 E^bm7 Fm7
 3 *mp*

E^bm7 D^bM7 E^bm7
p *dim.* 3 3

Fm7 *rit.* E^bm7 *ad lib.* D^bM7 G^bM7
pp *f brillante* *Red.* *Red.*

D^bM7 G^b6 D^bM7
Red.

G^bM7 D^bM7 G^b6 *rit.* *gva* *p*
Red.

F $D^b M7$ $E^b m7$ $F m7$ $E^b m7$ $D^b M7$ $E^b m7$
a tempo
mp
And. *And. simile*

$F m7$ $E^b m7$ $D^b M7$ $E^b m7$ $F m7$ $E^b m7$

$D^b M7$ $E^b m7$ $F m7$ $E^b m7$ $D^b M7$ $E^b m7$

$F m7$ $E^b m7$ $D^b M7$ $E^b m7$ $F m7$ $E^b m7$

$D^b M7$ $E^b m7$ $F m7$ $E^b m7$ $D^b M7$
rit. *dim.* *pp*
And.

Mystic Dance

Music by Keiko Matsui

Tempo rubato

$\text{♩} = 52 \text{ ca.}$ ($\text{♩} = 156 \text{ ca.}$)

A $B^b m$ $C7^{m} B^b$ $F \text{ on } A$

p misterioso

$B^b m$

$C_7^{on B^b}$
 $F^{on A}$
 $B^b m$

B
 $E^b m$
 $B^b m$

mp

Red. *Red. simile*

F^{sus4}
 $B^b m$
 $E^b m$

$B^b m$
 F^{sus4}

$F_7^{(b9)}$
 $B^b m^{on F}$
 F

dim.

*1 上の音のみ演奏してもかまいません。

C $B^b m$ $C7 on B^b$ $F on A$

Red. *Red. simile*

$B^b m$

$C7 on B^b$ $F on A$ $B^b m$

D $B^b m$
gva

Red.

ad lib. → **E** $B^b m$ *mf*

Red. *Red.*

B^bm E^bm^{on}B^b

Red.

B^bm E^bm^{on}B^b

Red. Red.

*2 Adim7 B^bm

Red. Red. simile

E^bm^{on}B^b

*2 こちらで演奏してもかまいません。

E^b_m on B^b

B^b_m

dim.

(ad lib.)

p

Red.

F

E^b_m

B^b_m

f

l.h.

r.h.

Red.

Red. simile

$F^{(9)}_7$

B^b_m

l.h.

E^b_m

B^b_m

l.h.

$F_7^{on C}$
 mf
 $dim.$

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The treble staff begins with a $F_7^{on C}$ chord and contains several measures of music with slurs. The bass staff has a long, low note in the first measure. Dynamics include mf and $dim.$.

$B^b m$
 G
 mp
 $C_7^{on B^b}$
 $Red.$

The second system of musical notation continues the piece. It features a G chord in the treble staff and a $B^b m$ chord in the bass staff. The treble staff has a mp dynamic. The bass staff has a $Red.$ (Reduction) marking. A $C_7^{on B^b}$ chord is also indicated.

$F^{on A}$
 $B^b m$

The third system of musical notation shows a $F^{on A}$ chord in the treble staff and a $B^b m$ chord in the bass staff. The music continues with slurs and notes in both staves.

$C_7^{on B^b}$
 $F^{on A}$
 $molto rit.$

The fourth system of musical notation features a $C_7^{on B^b}$ chord in the treble staff and a $F^{on A}$ chord in the bass staff. The tempo marking $molto rit.$ (molto ritardando) is present.

$B^b m$
 $smorzando$
 pp
 $Red.$

The fifth system of musical notation concludes the page. It features a $B^b m$ chord in the treble staff and a $smorzando$ (diminuendo) marking in the bass staff. The dynamics pp (pianissimo) and $Red.$ are also present.

The Next Plateau

Music by Keiko Matsui

Tempo rubato

EM9

pp tranquillo

Red.

gva

D[#]m

pp

Red.

♩ = 90 ca.

gva

A

EM9

p

Red.

Red. simile

EM9

D[#]m

D[#]m

mp

B E F[#]9 G[#]m

E F[#]9 B *mf*

B' E F[#]9 G[#]m

Red. *Red. simile*

G[#]m7 on F[#] E F[#]9

Red. *Red.*

C B G[#]m E F[#]

Red. Red. simile

B G[#]m E F[#]9

Red.

ad lib. →
EM7 D[#]m

D

p

Red. Red.

EM7 D[#]m7

Red. Red.

EM7 D[♯]m

Red. *Red. simile*

EM7 D[♯]m

EM9 D[♯]m

Red. *Red.*

EM9 D[♯]m

Red. *Red.* *Red.*

EM9

f

rit.

ad lib.

Red.

E *senza tempo*

f

animato

Red.

Red. simile

E^bm A^bonE^b E^bm A^bonE^b C^bonE^b D^badd9onE^b

E^bm A^bonE^b E^bm C^b D^b

E^b(omit3)

gva

mf

Red.

G B(add2) G[#]m(add2) E⁹(¹¹) F[#]add9

p

Red. *Red. simile*

B(add2) G[#]m(add2) EM9 F[#]add9

B(add2) G[#]M9 EM9

mp

F[#]add9 B(add2) G[#]m¹¹

E13 F[#]7 *rit.* B(add2)

p

Red.

Prism

Music by Keiko Matsui

Misterioso ♩=110~114

Aomit3

p

Red.

Red.

mf

A *Am*

p

Red.

Red. simile

FM7 Gomit3

pp *p*

Red.

A' Am Gomit3 Am

Red. Red. simile

Gomit3 FM7

Red. Red. Red.

B Domit3 F6 Gomit3 Aomit3

mf

D F6 Gomit3 Am G^{on}A Aomit3

l.h. f

C Am

mp

con Ped.

FM7

Gomit3 Am

Am Gomit3 FM7

D(add2) F6 Gomit3

Am G Am D(add2) F6

Gomit3 Am G Am

D Am7 DonA Am7 DonA

Am7 D^{on}A Am7 D^{on}A

Am Em^{on}A Am G^{on}A Am Em^{on}A

cresc.

Am G^{on}A

dim.

pp *mf con moto* *ad lib.* → **E** Am

FM7 Gomit3 Am7

mf

Am7 FM7

mp

Am FM7

mf

Am

FM7

F Am FM7

f

FM7 Am

FM7 G6 Am6 G7^{on}B C6 CM7^{on}E F6 G6 G(add2)^{on}B

senza tempo *molto rit.*

ad lib. Tempo I ♩=110~114

G Am Gomit3 Am

p *con Ped.*

Gomit3 FM7

pp

Gomit3 Am

First system of music for Gomit3 Am. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff features a sustained low note in the first measure, followed by chords in the second and third measures. A *mp* (mezzo-piano) dynamic marking is placed above the bass staff in the second measure.

Gomit3 FM7

Second system of music for Gomit3 FM7, measures 4-7. The treble clef staff continues the melodic line. The bass clef staff plays chords corresponding to the FM7 chord. The system concludes with a 2/4 time signature change.

Third system of music for Gomit3 FM7, measures 8-10. The treble clef staff features a more active melodic line with eighth notes. The bass clef staff has sustained chords. A *pp* (pianissimo) dynamic marking is placed above the bass staff in the eighth measure. A *Red.* (Reduction) marking is present below the first measure of the bass staff.

Fourth system of music for Gomit3 FM7, measures 11-12. The treble clef staff continues the melodic line. The bass clef staff has sustained chords. The system ends with a double bar line.

Forever, Forever

Music by Keiko Matsui

$\text{♩} = 96 \text{ ca.}$

A

$E^b M7$ $Dm7$ $Cm7$ F $B^b M7$

mp

Red.

$E^b M7$ $Dm7$ $Cm7$ F $B^b M7$

Red. simile

pp

B

$E^b M7$ $D7$ Gm F $E^b M7$ $D7^{(9)}$ Gm $Gm7^{onF}$

mf

$E^b M7$ $Cm7$ $F(13)$ $F7^{sus4^{onB^b}}$ B^b

Red.

Gm *sva* E^b Gm
 [C] *p* *l.h.*
 Red. Red. Red.

sva E^b Gm *ad lib.* →
l.h. *mp*
 Red. Red. Red.

E^bM7 Dm7 Cm7 B^bM7
 [D]

E^bM7 Dm7 Cm7 F B^bM9 B^bM7

E^bM7 D7 D7⁽⁹⁾ Gm Gm7^{on}F E^bM7 D7 Gm

E

E^bM9 Cm7 F(13) B^b

mf *p*

F E^bM7 Dm7

mf *8va* *8va*

Red. *Red.*

Cm7 Dm7

Red. *Red.*

F⁷ E^bM7 Dm7

8va

Red.

8va Cm7 C[#]dim7

Red.

Dsus4

dim. *p*

Red.

G Gm CmG

f *Red.*

r.h. *l.h.*

5

(8va) Gm

f *Red.*

r.h. *l.h.*

5

$C^{on}G$ E^bM7
 (8va) **H**
mf
 Red. Red. simile

$Dm7$

E^bM7 $Dm7$
mf
 Red.

$Cm7$ Am^5 $D7^{(19)}$
 Red. Red.

Gm $Gm7^{on}F$ E^bM7 $Cm9$
p
 Red. Red. Red. Red.

Dsus4

dim.

pp

8va

(ad lib.)

Red.

*

I

E^bM7 *Dm7* *Cm7* *F* *B^bM7*

mp

p

Red. *Red.* *Red.* *Red.* *Red.*

E^bM7 *Dm7* *C[#]m7* *Cm7* *F* *B^bM7*

mp

p

Red. simile

J

E^bM7 *D7* *Gm* *F* *E^bM7* *D7⁽⁹⁾* *Gm* *Gm^{on}F*

mf

$E^b M7$ $Cm7$ $F(13)$ $F7sus4^{on B^b}$ B^b *rit.*

$E^b M7$ $Cm7$ $F(13)$

Gm E^b Gm E^b

gva
a tempo

K

p

Red. simile

Gm E^b Gm

rit.

pp

Red.

White Castle

Music by Keiko Matsui

CD Track 01
Simple ver.

CD Track 02
Desert ver.

$\text{♩} = 120 \text{ ca.}$
Bm9
misterioso
p

Red.

This system shows the first four measures of the piece. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked as approximately 120 beats per minute. The mood is 'misterioso' and the dynamics are 'p' (piano). The music is in B minor 9th (Bm9). The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a simple bass line with half notes. A 'Red.' marking is at the bottom left.

GM9

Red.

This system contains measures 5 through 8. The key signature remains two sharps. The mood is 'misterioso' and the dynamics are 'p'. The music is in G major 9th (GM9). The right hand continues the melodic development, and the left hand maintains the bass line. A 'Red.' marking is at the bottom left.

Bm9

Red.

This system contains measures 9 through 12. The key signature remains two sharps. The mood is 'misterioso' and the dynamics are 'p'. The music is in B minor 9th (Bm9). The right hand continues the melodic development, and the left hand maintains the bass line. A 'Red.' marking is at the bottom left.

GM9

Red.

This system contains measures 13 through 16. The key signature remains two sharps. The mood is 'misterioso' and the dynamics are 'p'. The music is in G major 9th (GM9). The right hand continues the melodic development, and the left hand maintains the bass line. A 'Red.' marking is at the bottom left.

Allegretto (♩=112 ca.)

A Bm F[♯]onA[♯] D^{on}A G[♯]m⁵ G

p

And. *And. simile*

F[♯]m Em7 F[♯]sus4 F[♯] Bm *con sentimento*

mf

F[♯]onA[♯] D^{on}A G[♯]m⁵ G

p

F[♯]m Em7 F[♯]sus4 F[♯] *rit.*

B *a tempo*

p *mf*

B *E^{on}B* *G^{on}B* *A^{on}B*

p

B *E^{on}B* *G^{on}B* *A^{on}B*

C *Em7 tempo rubato*

mf brillante

Red.

Red.

6

Red.

6

ad lib. →

p

D Bm GM7

Bm GM7

f *p*

Bm GM7

p *cresc.* *mf*

E Bm7 *in tempo*

p *mf*

GM7

mp

Bm7
 GM7
p

Bm7
 GM7

p

poco rit.
pp
(ad lib.)

[F] **B** *a tempo* **E on B** **G on B** **A on B**

f *grandioso*

Red. simile

B **E on B** **G on B**

A on B **Bm7** **Bm7**

mp *p*

smorzando *rit.*

pp

Crescent Night Dreams

Music by Keiko Matsui

CD Track 03
Simple ver.

CD Track 04
Story ver.

♩ = 88 ca. Am Am7^{on}G FM7 Em7

p *con sentimento*

Am Am7^{on}G FM7 Em7

Dm7 E7 Am

mf *p* *r.h.*

FM7 E7

f *mf* *p*

Am

B

Am7^{on}G

p

Fm7

Em7

Am

Am7^{on}G

Fm7

Em7

Dm7

E7

Am

p

r.h.

FM7 E7

f *p* *mf* *p*

C Am Am7^{on}G FM7 Em7

p

Am Am7^{on}G FM7 Em7

l.h. *r.h.* *rit.* *ad lib. → a tempo swing* *sfp con moto*

D Am(add2) Am7^{on}G FM7 Em7

3 *3*

Am(add2) Am7^{on}G FM7

Em7 Am(add2) Am7^{on}G *sva*

FM7 Em7 non swing Am(add2)

Am7^{on}G FM7 Em7

Am(add2) Am7^{on G} FM7 rit.

p

(ad lib.) $\searrow$ *a tempo* Em7 Dm7 E7

f

Red. *Red. simile*

Am FM7

rh.

E7 Am rit.

p

Red.

Moon Circle ~for Play-A-Long CD

Music by Keiko Matsui

CD Track
05

CD part

A $\text{♩} = 128$ $F^{\sharp}m$

mf

B $F^{\sharp}m$

p *f* *p* *mf* *p* *mp*

C $F^{\sharp}m$

p *mp*

F#m Bm

F#m [C] F#m

Bm F#m

F[♯]m

D African R&B Deep Groove **F[♯]m**

ad lib. →

f

p *f* *p*

E **F[♯]m** **E on F[♯]**

mf

System 1:

Chords: $F^{\sharp}m$ (measures 1-2), $E_{on}F^{\sharp}$ (measures 3-4).

Dynamic markings: mf (measures 1-2), p (measure 2), mf (measures 3-4).

System 2:

Chords: $F^{\sharp}m$ (measures 1-2), $G^{\sharp}7_{on}F^{\sharp}$ (measures 3-4), $F^{\sharp}m$ (measures 5-6), $D_{on}F^{\sharp}$ (measures 7-8), $Bm^{on}F^{\sharp}$ (measures 9-10).

Dynamic markings: p (measures 3-4), p (measures 5-6), f (measures 9-10).

System 3:

Chords: $E_{on}F^{\sharp}$ (measures 1-2), $F^{\sharp}m$ (measures 3-4), $E_{on}F^{\sharp}$ (measures 5-6), $F^{\sharp}m$ (measures 7-8).

Dynamic markings: f (measures 5-6).

System 4:

Chords: $F^{\sharp}m$ (measures 1-2), $D_{on}F^{\sharp}$ (measures 3-4).

Dynamic markings: p (measures 1-2), f (measures 3-4).

Don't Stop Believin'

Andante

F#m D on F#

p

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the key signature of three sharps (F#, C#, G#) and the time signature of 3/4. The second system includes the tempo marking 'Allegretto' and the dynamic marking 'f'. The third system includes the dynamic marking 'cresc.'. The score is written for a piano with a grand staff (treble and bass clefs) and a vocal line in a single treble clef. The vocal line features a melody with a trill and a triplet. The piano accompaniment includes a bass line with a triplet and a treble line with a triplet. The score is written in a single system with a key signature change from F#m to D#mF#.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The first measure of the vocal melody is marked with 'F#m' and the second measure with 'D on F#'. The piano accompaniment features a bass line with a triplet of eighth notes and a melody line with a triplet of eighth notes. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody in treble clef and the piano accompaniment in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The first measure of the vocal melody is marked with 'F#m' and the second measure with 'D on F#'. The piano accompaniment features a bass line with a triplet of eighth notes and a melody line with a triplet of eighth notes.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in F major, 3/4 time, with a key signature of one sharp (F#) and a common time signature of 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The first system ends with a repeat sign. The second system continues the melody and bass line, with a key signature change to D major (two sharps, F# and C#) indicated by the 'D' and 'F#' symbols. The third system concludes the piece with a final cadence in D major. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'Red.' (Reduction).

F#m **D on F#**

ad lib.

G **F#m**

grva

f

H **F#m**

appassionato

f

Bm

3

Bm F#m

Esus4 Dsus4 C#sus4

I F#m

Musical score for "The Rose Tree" in F#m. The score is written for voice and piano. The key signature is F#m (three sharps: F#, C#, G#). The time signature is 3/4. The score consists of three measures. The first measure shows the vocal melody starting on a whole note, followed by a half note and a quarter note. The piano accompaniment in the first measure consists of a whole note chord. The second measure shows the vocal melody continuing with a half note and a quarter note. The piano accompaniment continues with a whole note chord. The third measure shows the vocal melody ending on a whole note. The piano accompaniment features a series of sixteenth notes, marked *ad lib.* (ad libitum), and a dynamic marking of *mp* (mezzo-piano) transitioning to *pp* (pianissimo).

The musical score for 'The Swan' by Camille Saint-Saëns is presented in three measures. The piano part features a melodic line with a fermata and a dynamic marking of *mp*, and a bass line with a dynamic marking of *pp*. The vocal part includes a melodic line with a fermata and a dynamic marking of *p*.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of a vocal line and a piano accompaniment. The piano part features a triplet of eighth notes marked *mf* and a sixteenth-note figure marked *p* and *sf*. The vocal line is in G major and includes a triplet of eighth notes marked *mf* and a sixteenth-note figure marked *p* and *sf*.

A musical score for a piano piece in 3/4 time, featuring a treble and bass staff. The key signature has three sharps (F#, C#, G#). The melody is in the treble staff, starting with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff provides accompaniment with chords and single notes. Dynamics include *sf* (sforzando) and *p* (piano). The score is divided into measures by bar lines.

F#m

p

This system shows the first three measures of a piece in F# minor. The right hand features a rapid sixteenth-note scale in the first measure, followed by chords and more scale-like passages. The left hand has a single eighth note in the second measure, then a series of eighth notes in the third measure.

gva

3

This system contains measures 4 through 6. Measure 4 includes a triplet of eighth notes in the right hand, marked with a dashed line and the tempo marking *gva* (ritardando). The right hand continues with chords and moving lines, while the left hand provides a steady eighth-note accompaniment.

pp tranquillo

This system shows measures 7 through 9. The tempo and dynamics change to *pp tranquillo* (pianissimo, tranquil). The right hand has a melodic line with slurs, and the left hand features sustained chords in the final two measures.

This system contains the final three measures (10-12) of the piece. It features sustained chords in both hands, with a final whole-note chord in the right hand and a half-note chord in the left hand.

Deity In the Silence ~for Play-A-Long CD

Music by Keiko Matsui

CD part

$\text{♩} = 134$

A

B Dm^{-5}_7 G7 Cm

$\text{A}^{\flat}7$ G7 Cm C7 Fm B $^{\flat}$

p

mp

mf

The musical score is written for a CD part and piano accompaniment. The CD part is in the treble clef, and the piano part is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The tempo is marked as 134 bpm. Section A starts with a treble clef staff and a piano part. Section B starts with a treble clef staff and a piano part. The piano part includes various chords and dynamics.

Chord progression: E^bM7, D, D^b, CM7

Chord progression: C, Dm⁵, G7, Cm

Chord progression: A^b7, G7, Cm, C7, Fm, B^b

Chord progression: E^bM7, D, D^b

CM7 D Cm Cm⁶ ^{or} G

Cm G Cm Cm⁶ ^{or} G Cm G

E Dm⁻⁵ G7 Cm Dm⁻⁵ G7

ad lib. →

mp

Cm Dm⁻⁵ G7 Cm

l.h.

Chord progression: $Dm^{\bar{5}7}$ G7 Cm

Chord progression: $Dm^{\bar{5}7}$ G7 Cm $Dm^{\bar{5}7}$ G7

non legato

Chord progression: Cm $Dm^{\bar{5}7}$ G7 Cm

mf

Chord progression: $A^{\flat}7$ G7 Cm C7

ad lib.

[F] Fm B^b E^bM7

mf

D D^b CM7

pp Red.

[G] E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D

ad lib. → *p*

E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D

p *f* *p* *sf* *pp*

E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D

Musical score for "The Rose Tree" in E-flat major, 2/4 time. The score is for voice and piano. The piano part features a complex bass line with triplets and a final melodic flourish in the right hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D

Musical score for "The Rose Tree" in E-flat major, 3/4 time. The score is for voice and piano. The piano part features a complex rhythmic pattern in the right hand, including triplets and sixteenth notes, and a simpler bass line in the left hand. The voice part has a melody with various ornaments and dynamics.

E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D E^bM7 D

mp *mf* *p*

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Keiko Matsui

- | | |
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